

OMUSANGO gw'ABALERE
“The Flute Player’s Affair”

By

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MILTON WABYONA

Submitted to the graduate degree program in Music Composition and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree Master of Music in composition.

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OMUSANGO gw'ABALERE
“The Flute Player’s Affair”

Chairperson: _____

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Date approved: April 18, 2012

Abstract

Omusango gw'Abalere, a three-movement piece is a composition based on Ugandan folk music from two ethnic cultures—the Baganda (Central) and Acholi (Northern). The piece explores how music was used to address controversy in the traditional Ugandan society. Using tuneful melodies with usually syncopated and at times confusing rhythms, Ugandans were able to communicate messages that were rather controversial for ordinary speech.

The first movement is based on a Kiganda tune *Omusango gw'Abalere* which is a complaint by a royal court musician who feels confused and troubled by a situation in the royal courts and demands to be returned to his birthplace.¹ The second movement *Kagutema* (also from Buganda), is an acknowledgement to an innovative man who is praised for manufacturing a traditional alcoholic brew from bananas. The people praise him and ask he be given “one more for the road” for his great discovery. This movement is dedicated to Prof. George W. Kakoma, the composer of the Ugandan National anthem. The third movement, *Labal ping*, focuses on a wife who turned into a spoiler causing difficulties in the extended family relations. There is expression of regrets by her husband, which brings in the bigger family to offer counseling. This story comes from Northern Uganda among the Acholi.

One prominent element of Ugandan folk music is rhythm. Accented notes on unusually stressed beats are common. Polyrythms and syncopated rhythms that, at times, obscure the sense of the downbeat are a major characteristic of Ugandan folk music. One example is the fluid movement of individual players back and forth between 6/8 and 3/4 meters. The “african hemiola” is often times the resultant effect and is frequently evident in my work. This creates a challenge for rhythmic notation since on many occasions more than one meter is audible at a time.

This piece is influenced by the several social, economic and political challenges in Uganda today. There is little sense of mutual responsibility for mistakes committed, which has often led to frustration in society.

¹ Damascus Kafumbe, *The Kabaka's royal musicians of Buganda-Uganda*. Masters Thesis. Florida State University. 2006. pp. 49-51.

OMUSANGO gw'ABALERE

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2012

Instrumentation

2 Flutes, Piccolo, 2 Oboes, English horn, 2 Clarinets in B flat, Bass Clarinet,
2 Bassoons, Contrabassoon

4 Horns in F, 3 Trumpets in B flat, 2 Tenor Trombones
Bass Trombone, Tuba

3 Namunjoloba (*Medium toms*), 2 Nyik bull (*Bangos*), Min bull (*Medium tom*)
Embuutu (*Timpani*), Empuunyi (*Timpani*), 2 Engalabi (*Djembe*), Ensaasi (*maracas*),
Cymbals, Gwata (*calabash*), Wood blocks

Performance notes

This piece is written for a wind ensemble with special consideration for the Police and Military Bands of Uganda. The percussion section includes some Ugandan traditional instruments whose modern substitutes are suggested in parenthesis. Although some of the instruments have been noted on a pitched staff lines, they do not represent exact pitches but rather estimates. Important to note are the (drums) *Embuutu* and *Empuunyi* that have their substitutes as Timpani. *Embuutu*, which is the highest pitched drum in the set, plays the lead role while *Empuunyi* is primarily used to stress the strong beats. These drums are tuned to an interval of approximately a major third between them.

Percussion notated with a (+) sign are to be muted. The three pitches produced on *Engalabi* (Djembe) are; open slap - for notes written above the line; closed slap - for notes on the line, and bass - for notes written below the line.

Notating 3/4 rhythms in 6/8 can look awkward and visa versa. In most cases I have chosen 6/8 to be the primary meter (beaming three eight-notes to the beat). When a player moves to 3/4 momentarily I keep the 6/8-meter but use the appropriate 3/4 rhythmic subdivision (beaming two eighth-notes to the beat).

I
Omusango gw'Abalere
"The Flute Player's Affair"

Allegro ma moderato ♩ = 78

Milton Wabyona

The eighth note is equal throughout

The musical score is divided into two main sections. The first section, from measure 1 to 6, features a Western orchestra. The instruments listed on the left are: Flute 1,2; Piccolo; Oboe 1,2; English Horn; Clarinet 1,2 in B♭; Bass Clarinet in B♭; Bassoon 1,2; Contrabassoon; Horn in F 1,2; Horn in F 3,4; Trumpet 1,2 in B♭; Trumpet 3 in B♭; Tenor Trombone 1,2; Bass Trombone; and Tuba. All instruments in this section have a whole rest in every measure, indicating they are silent. The second section, from measure 7 to 12, features traditional African percussion. The instruments listed are: Namunjoloba 1 (Medium tom), Namunjoloba 2 (Medium tom), Namunjoloba 3 (Medium tom), Embuutu (Timpani), Empuunyi (Timpani), Engalabi 1 (Djembe), Engalabi 2 (Djembe), and Ensaasi (Maracass). The percussion parts are more active, with various rhythmic patterns and dynamics. The Ensaasi (Maracass) part starts with a forte (f) dynamic and continues with a consistent eighth-note pattern. The Engalabi 2 (Djembe) part also starts with a forte (f) dynamic and plays a steady eighth-note rhythm. The Namunjoloba parts feature more complex rhythmic patterns, including sixteenth and thirty-second notes. The Embuutu (Timpani) part includes accents and dynamic markings such as ff, mf, and f. The Empuunyi (Timpani) part features a forte (f) dynamic and a pattern of eighth notes and rests.

Flute 1,2

Piccolo

Oboe 1,2

English Horn

Clarinet 1,2 in B♭

Bass Clarinet in B♭

Bassoon 1,2

Contrabassoon

Horn in F 1,2

Horn in F 3,4

Trumpet 1,2 in B♭

Trumpet 3 in B♭

Tenor Trombone 1,2

Bass Trombone

Tuba

Namunjoloba 1
(Medium tom)

Namunjoloba 2
(Medium tom)

Namunjoloba 3
(Medium tom)

Embuutu
(Timpani)

Empuunyi
(Timpani)

Engalabi 1
(Djembe)

Engalabi 2
(Djembe)

Ensaasi
(Maracass)

12

12

12

15 [19] a tempo

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt. 3

Tbn.1,2

B. Tbn.

Tba.

Nmj.1

Nmj.2

Nmj.3

Emb.

Emp1,2

Eng.1

Eng.2

Ens.

mp *f* *p* *mf* *f* *mf*

f *mf* *p* *mf* *f* *mf*

mf

mf

24 25 *a2*

Fl. 1,2 *mf*

Picc. *mf*

Ob. 1,2 *f* 1

Eng. Hn. *f* 2 *mf* 2 *f* 2 *mf* 2 *f* 2

Cl. 1,2 *f* 2 *mf* 2 *f* 2 *mf* 2 *f* 2

B. Cl. *f* 2 *mf* 2 *f* 2 *mf* 2 *f* 2

Bsn. 1,2 *f*

Cbsn. *f*

25

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn. *f*

Tba. *f*

25

Nmj. 1

Nmj. 2

Nmj. 3

Emb.

Emp. 1,2 *f*

Eng. 1

Eng. 2 *f*

Ens.

38

40

Fl.1,2 *f* *ff*

Picc. *f* *ff*

Ob.1,2 *f*

Eng. Hn. *ff*

Cl.1,2 *ff*

B. Cl. *f*

Bsn.1,2 *ff*

Cbsn. *f*

40

Hn.1,2

Hn.3,4

Tpt.1,2 *f* *ff*

Tpt. 3 *ff*

Tbn.1,2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

40

Nmj.1

Nmj.2

Nmj.3

Emb.

Emp1,2 *ff*

Eng.1

Eng.2 *ff*

Ens. *ff*

45 7

Fl.1,2 *mp* *f* *p* 52

Picc. *mp* *f* *p*

Ob.1,2 *mp* *f*

Eng. Hn. *mp* *f* *p*

Cl.1,2 *mp* *f* *p*

B. Cl. *mp* *f* *p* *ff*

Bsn.1,2 *mp* *f* *p* *ff*

Cbsn. *mp* *f* *p* *ff*

Hn.1,2 *mp* *ff* 52

Hn.3,4 *mp* *ff*

Tpt.1,2 *mp* *f* *p* *ff*

Tpt. 3 *mp* *ff*

Tbn.1,2 *mp* *f* *p* *ff*

B. Tbn. *mp* *f* *p* *ff*

Tba. *mp* *f* *p* *ff*

Nmj.1 52

Nmj.2

Nmj.3

Emb. *ff*

Emp1,2 *mp* *p* *ff*

Eng.1 *ff*

Eng.2 *mp* *p*

Ens.

53

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Nmj. 1

Nmj. 2

Nmj. 3

Emb.

Emp. 1, 2

Eng. 1

Eng. 2

Ens.

mf

f

ff

60

Fl.1,2 *mf*

Picc.

Ob.1,2 *mf* 2

Eng. Hn. *mf* 2

Cl.1,2 *mf* 2

B. Cl. *p subito*

Bsn.1,2 *p subito* *mf* *p*

Cbsn. *p subito*

Hn.1,2 *p subito* *mf* *p*

Hn.3,4 *p subito* *mf* *p*

Tpt.1,2

Tpt. 3

Tbn.1,2 *p subito* *mf* *p*

B. Tbn. *p subito* *mf* *p*

Tba. *p subito* *mf* *p*

Nmj.1 *p subito*

Nmj.2 *p subito*

Nmj.3 *p subito*

Emb. *p subito*

Emp1,2 *p subito*

Eng.1 *p subito*

Eng.2 *p subito*

Ens. *p subito*

[illegible]

81 82 88

Fl.1,2 *f* *ff* ²

Picc. *ff* ²

Ob.1,2 *ff*

Eng. Hn. *f* *ff*

Cl.1,2 *f* *ff* ²

B. Cl. *f*

Bsn.1,2 *a2* *f* ¹ *ff*

Cbsn.

82 88

Hn.1,2

Hn.3,4

Tpt.1,2 *f* *ff* ² *a2*

Tpt. 3 *f* *ff* ² *a2*

Tbn.1,2 *f* *ff* ² *a2*

B. Tbn. *ff* ²

Tba. *ff* ²

82 88

Nmj.1 *mf* *ff*

Nmj.2 *mf* *ff*

Nmj.3 *ff*

Emb. *ff* ⁺

Emp1,2 *mf* *ff*

Eng.1 *ff*

Eng.2 *ff*

Ens. *ff*

[illegible]

97

Fl.1,2 *p sf p sf mp pp f* 103

Picc. *p sf p sf mp pp f*

Ob.1,2 *p sf p sf mp pp*

Eng. Hn. *p sf p sf mp pp*

Cl.1,2 *p sf p sf mp pp*

B. Cl. *p sf p sf mp pp*

Bsn.1,2 *p sf p sf mp pp*

Cbsn. *p sf p sf mp pp*

103

Hn.1,2

Hn.3,4

Tpt.1,2 *p sf p sf mp pp f*

Tpt. 3 *p sf p sf mp pp f*

Tbn.1,2 *p sf p sf mp pp f a2*

B. Tbn. *p sf p sf mp pp*

Tba. *p sf p sf mp pp*

103

Nmj.1 *f*

Nmj.2 *f*

Nmj.3 *f*

Emb. *f*

Emp1,2 *f*

Eng.1

Eng.2 *f*

Ens. *f*

107

Fl. 1,2 *f* *fp*

Picc. *f* *fp*

Ob. 1,2

Eng. Hn. *f* *fp*

Cl. 1,2 *a2* *f* *fp*

B. Cl. *f* *fp*

Bsn. 1,2 *a2* *f* *fp*

Cbsn. *f* *fp*

Hn. 1,2 *f* *fp*

Hn. 3,4 *f* *fp*

Tpt. 1,2 *f*

Tpt. 3 *f*

Tbn. 1,2 *f*

B. Tbn. *f* *fp*

Tba. *f* *fp*

Nmj. 1 *f*

Nmj. 2 *f*

Nmj. 3 *f*

Emb. *f*

Emp. 1,2 *f*

Eng. 1

Eng. 2

Ens. *f*

115

Fl.1,2 *f* *fp*

Picc. *f* *fp*

Ob.1,2

Eng. Hn. *f* *fp*

Cl.1,2 *f* *fp*

B. Cl. *f* *fp*

Bsn.1,2 *f* *fp*

Cbsn. *f* *fp*

Hn.1,2 *f* *fp*

Hn.3,4 *f* *fp*

Tpt.1,2 *f*

Tpt. 3 *f*

Tbn.1,2 *f*

B. Tbn. *f* *fp*

Tba. *f* *fp*

Nmj.1 *f*

Nmj.2 *f*

Nmj.3 *f*

Emb. *f*

Emp1,2 *f*

Eng.1

Eng.2

Ens. *f*

119

122

This musical score page contains measures 122 through 127. It is written for a large orchestra and a percussion ensemble. The orchestral parts include Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion ensemble includes Mallets 1, Mallets 2, Mallets 3, Snare Drum, Bass Drum, and Cymbals. The score features a variety of musical notations, including dynamics (f, mp, fp, cresc.), articulation (accents, slurs), and specific performance instructions like 'cresc.' and 'mp'. The key signature has two flats, and the time signature is 4/4. The percussion parts are marked with '+' for mallets and 'x' for sticks.

Fl. 1,2

Picc.

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tba.

Nmj. 1

Nmj. 2

Nmj. 3

Emb.

Emp. 1,2

Eng. 1

Eng. 2

Ens.

f

mp

fp

cresc.

[illegible]

136

Fl. 1,2
Picc.
Ob. 1,2
Eng. Hn.
Cl. 1,2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1,2
Hn. 3,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
B. Tbn.
Tba.
Mnj. 1
Mnj. 2
Mnj. 3
Emb.
Emp. 1,2
Eng. 1
Eng. 2
Ens.

ff

150

156

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt. 3

Tbn.1,2

B. Tbn.

Tba.

Nmj.1

Nmj.2

Nmj.3

Emb.

Emp1,2

Eng.1

Eng.2

Ens.

157

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Nmj. 1

Nmj. 2

Nmj. 3

Emb.

Emp. 1, 2

Eng. 1

Eng. 2

Ens.

21

164 168

Fl.1,2 *f* *a2* *f*

Picc. *f* *f*

Ob.1,2 *f* *f*

Eng. Hn. *f* *fp* *mp*

Cl.1,2 *f* *a2* *fp* *a2* *mp* *f*

B. Cl. *f* *mp*

Bsn.1,2 *f* *fp* *a2* *f*

Cbsn. *f*

Hn.1,2 *f* *fp*

Hn.3,4 *f* *fp*

Tpt.1,2 *ff*

Tpt. 3 *ff*

Tbn.1,2 *ff*

B. Tbn. *f* *fp* *f* *mp*

Tba. *f* *fp* *f* *mp*

Nmj.1 164 168

Nmj.2

Nmj.3

Emb. *+*

Emp1,2

Eng.1

Eng.2

Ens.

174

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

f

mf

f

mf

f

mp

p

f

mp

a2

mf

182

23

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt. 3

Tbn.1,2

B. Tbn.

Tba.

mp

mp

182

Nmj.1

Nmj.2

Nmj.3

Emb.

Emp1,2

Eng.1

Eng.2

Ens.

182

183

Fl. 1,2 *f*

Picc.

Ob. 1,2 *f*

Eng. Hn.

Cl. 1,2 *f* *a2* *mp* *f*

B. Cl. *f* *mp* *f*

Bsn. 1,2 *f*

Cbsn.

Hn. 1,2 *p* *f* *a2*

Hn. 3,4 *p* *f* *a2*

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn. *f* *mp* *f*

Tba. *f* *mp* *f*

Nmj. 1 *f*

Nmj. 2 *f*

Nmj. 3 *f*

Emb. *f*

Emp1,2 *f*

Eng. 1

Eng. 2

Ens.

190

190

190

192 a2 25

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt. 3

Tbn.1,2

B. Tbn.

Tba.

Nmj.1

Nmj.2

Nmj.3

Emb.

Emp1,2

Eng.1

Eng.2

Ens.

199

Fl.1,2 *ff* 2 2 2 2 2 2

Picc. *ff*

Ob.1,2 *ff*

Eng. Hn. *ff*

Cl.1,2 *ff* 2 2 2 2 2 2

B. Cl.

Bsn.1,2 *ff*

Cbsn.

Hn.1,2 *ff* 2 2 2 2 2 2

Hn.3,4 *ff* 2 2 2 2 2 2

Tpt.1,2 *ff* 2 2 2 2 2 2

Tpt. 3 *ff* 2 2 2 2 2 2

Tbn.1,2 *ff* 2 2 2 2 2 2

B. Tbn. *ff* 2 2 2 2 2 2

Tba. *ff* 2 2 2 2 2 2

Nmj.1 *ff*

Nmj.2 *ff*

Nmj.3 *ff*

Emb. *ff*

Emp1,2 *ff*

Eng.1 *ff*

Eng.2 *ff*

Ens. *ff*

199

(A dedication to G.W. Kakoma)

Milton Wabyona

Slow with diligence ♩ = 47

4

Flute 1,2

Piccolo

Oboe 1,2

English Horn

Clarinet 1,2 in B♭

Bass Clarinet in B♭

Bassoon 1,2

Contrabassoon

Horn in F 1,2

Horn in F 3,4

Trumpet 1,2 in B♭

Trumpet 3 in B♭

Trombone 1,2

Bass Trombone

Tuba

Namunjoloba 1 (Medium Tom)

Namunjoloba 2 (Medium Tom)

Embuutu/Empuunyi (Timpani)

Ensaasi (Maracass)

Wood Block

14 16

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt.3

Tbn.1,2

B. Tbn.

Tba.

Nmj.1

Nmj.2

Emb/Emp

Ens.

W.B.

f

mp

p

higher note on frame of drum

19

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Nmj. 1

Nmj. 2

Emb/Emp

Ens.

W.B.

mf

f

a2

f

24

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt.3

Tbn.1,2

B. Tbn.

Tba.

Nmj.1

Nmj.2

Emb/Emp

Ens.

W.B.

34

Fl.1,2 *mf* *f*

Picc.

Ob.1,2 *mf* *f*

Eng. Hn. *mf* *f*

Cl.1,2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn.1,2 *mp* *mf*

Cbsn. *mp* *mf*

Hn.1,2

Hn.3,4

Tpt.1,2 *mf* *a2* *mf* *mf*

Tpt.3 *mf* *mf*

Tbn.1,2 *f* *a2* *mp*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Nmj.1

Nmj.2

Emb/Emp

Ens.

W.B.

This page of the musical score contains the following staves and parts:

- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Nmj. 1
- Nmj. 2
- Emb/Emp
- Ens.
- W.B.

The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. The page number '39' is visible in the top right corner.

[illegible]

51 37

Fl.1,2 *f*

Picc. *f*

Ob.1,2 *f*

Eng. Hn.

Cl.1,2 *f*

B. Cl.

Bsn.1,2 *f*

Cbsn.

51

Hn.1,2 *mf*

Hn.3,4 *mf*

Tpt.1,2 *mf* *a2*

Tpt.3 *mf*

Tbn.1,2

B. Tbn. *a2* *mf*

Tba. *mf*

51

Nmj.1 *mf*

Nmj.2 *mf*

Emb/Emp *mf*

Ens.

W.B. *mf*

[illegible]

79

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Nmj. 1

Nmj. 2

Emb/Emp

Ens.

W.B.

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Nmj. 1

Nmj. 2

Emb/Emp

Ens.

W.B.

98

Fl.1,2

Picc.

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1,2

Tpt.3

Tbn.1,2

B. Tbn.

Tba.

Nmj.1

Nmj.2

Emb/Emp

Ens.

W.B.

ff

p

[illegible]

121 *a2*

Fl.1,2
Picc.
Ob.1,2
Eng. Hn.
Cl.1,2
B. Cl.
Bsn.1,2
Cbsn.
Hn.1,2
Hn.3,4
Tpt.1,2
Tpt.3
Tbn.1,2
B. Tbn.
Tba.
Nmj.1
Nmj.2
Emb/Emp
Ens.
W.B.

III
Labal ping
"The Spoiler"

Moderately fast (like a friendly warning) ♩ = 143

Milton Wabyona

The musical score is written for a large ensemble. The tempo is 'Moderately fast (like a friendly warning)' with a quarter note equal to 143 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems of staves.

System 1:

- Flute 1,2: Starts with a melodic line marked *f* and *a2*. A rehearsal mark [5] is placed above the staff.
- Piccolo: Rests throughout the system.
- Oboe 1,2: Starts with a melodic line marked *f* and *1*.
- English Horn: Enters in the second measure with a melodic line marked *f*.
- Clarinet 1,2 in B♭: Enters in the second measure with a melodic line marked *f* and *II*.
- Bass Clarinet in B♭: Enters in the second measure with a melodic line marked *f*.
- Bassoon 1,2: Plays a rhythmic accompaniment marked *f*.
- Contrabassoon: Enters in the second measure with a melodic line marked *f*.

System 2:

- Horn in F 1,2: Enters in the second measure with a melodic line marked *f* and *IV*. A rehearsal mark [5] is placed above the staff.
- Horn in F 3,4: Enters in the second measure with a melodic line marked *f*.
- Trumpet 1,2 in B♭: Enters in the second measure with a melodic line marked *f* and *a2*.
- Trumpet 3 in B♭: Enters in the second measure with a melodic line marked *f*.
- Tenor Trombone 1,2: Rests throughout the system.
- Bass Trombone/Tuba: Enters in the second measure with a melodic line marked *f* and *Tba.*

System 3:

- Nyik bull (Bangos): Rests throughout the system.
- Min bull (Medium Tom): Rests throughout the system.
- Cymbals: Rests throughout the system.
- Gwata (Calabash): Plays a rhythmic accompaniment marked *mp*.
- Wood Blocks: Rests throughout the system.

10

Fl. 1, 2 *f*

Picc.

Ob. 1, 2 *f*

Eng. Hn. *mp*

Cl. 1, 2 *mp f*

B. Cl.

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tpt. 3 *f*

Tbn. 1, 2

B. Tbn./Tba. *f*

Mnb.

Nyb.

Cym.

Gwt.

W.B.

♩ = 95 (♩ = ♩)

19 21 25

Fl. 1, 2 *f* *a2* *p*

Picc. *f* *a2* *p*

Ob. 1, 2 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1, 2 *f* *a2* *p*

B. Cl. *f* *a2* *p*

Bsn. 1, 2 *f* *a2* *p*

Cbsn. *f* *a2* *p*

Hn. 1, 2 *mp* *f* *a2* *mp*

Hn. 3, 4 *f* *a2* *p*

Tpt. 1, 2 *f* *a2* *p*

Tpt. 3 *f* *a2* *p*

Tbn. 1, 2 *f* *a2* *p*

B. Tbn/Tba. *f* *a2* *p*

Mnb. *mp* *f* *mp*

Nyb.

Cym.

Gwt.

W.B.

30

Fl. 1, 2 *f* *p* 37

Picc. *f* *p*

Ob. 1, 2 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1, 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *a2* *p*

Cbsn. *f* *p*

Hn. 1, 2 *f* 37

Hn. 3, 4 *f* *p*

Tpt. 1, 2 *f* *p*

Tpt. 3 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn./Tba. *f* *p*

Mnb. *f* *cresc.* *ff*

Nyb. *f* *ff*

Cym. *ff*

Gwt. *f* *ff*

W.B.

41 45 a2

Fl. 1, 2 *f*

Picc. *f*

Ob. 1, 2 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1, 2 *f* a2

B. Cl. *f* a2

Bsn. 1, 2 *f* a2

Cbsn. *f*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *f* a2

Tpt. 1, 2 *f* a2

Tpt. 3 *f*

Tbn. 1, 2 *f* a2

B. Tbn/Tba. *f*

Mnb. *dim.* *mp* *f*

Nyb. *dim.* *p*

Cym.

Gwt. *dim.* *p* *f*

W.B.

60

Fl. 1,2

Picc.

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

71

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

f *ff* *mf*

f *ff* *mf*

f *ff* *mf* *ff*

f *ff* *mf* *ff*

a2

86

Fl. 1, 2 *f*

Picc. *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn.

86

Hn. 1, 2 *f* *a2*

Hn. 3, 4 *f* *a2*

Tpt. 1, 2 *f* *a2*

Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn./Tba. *f*

86

Mnb. *f*

Nyb.

Cym.

Gwt. *f*

W.B.

95

Fl. 1, 2 *f*

Picc. *f*

Ob. 1, 2 *f*

Eng. Hn. *mp* *f* *mp*

Cl. 1, 2 *mp* *f* *mp*

B. Cl. *mp* *f*

Bsn. 1, 2 *mp* *f* *a2* *mp*

Cbsn.

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. 1, 2 *f*

Tpt. 3 *f*

Tbn. 1, 2 *mp* *f* *mp*

B. Tbn./Tba. *mp* *f* *mp*

Mnb.

Nyb.

Cym.

Gwt. *p*

W.B.

Detailed description of the musical score: The score is for page 95, measures 1 through 8. It features a large orchestral ensemble. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombones 1 and 2, and Baritone/Tuba. The percussion section includes Mallets (Mnb.), Snare Drum (Nyb.), Cymbals (Cym.), Gong (Gwt.), and Wood Blocks (W.B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics are indicated by *f* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The Gong part has a crescendo leading to a *p* dynamic at measure 8. The Bassoon 1 and 2 part has a *a2* marking at measure 8.

113 113

Fl. 1, 2 *ff*

Picc.

Ob. 1, 2 *ff*

Eng. Hn.

Cl. 1, 2 *ff*

B. Cl.

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff* *a2*

Hn. 3, 4 *ff* *a2*

Tpt. 1, 2 *f* *mf*

Tpt. 3

Tbn. 1, 2 *ff*

B. Tbn./Tba. *ff* *a2*

Mnb. *ff*

Nyb.

Cym.

Gwt. *f*

W.B.

123

Fl. 1, 2 *mf* *sf p* 129

Picc.

Ob. 1, 2 *mf* *sf p* II

Eng. Hn.

Cl. 1, 2 *mf* *sf p* I

B. Cl.

Bsn. 1, 2 *mf* *sf p* I *f*

Cbsn.

Hn. 1, 2 *mf* *sf p* I *f*

Hn. 3, 4 *mf* *sf p*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *mf* *sf p*

B. Tbn./Tba.

Mnb. *mf* *f* 129

Nyb.

Cym.

Gwt. *mf* *f*

W.B.

139

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

f

mf

156

Fl. 1, 2 *f* 159

Picc.

Ob. 1, 2 *f*

Eng. Hn. *mf*

Cl. 1, 2 *f* 1 *mf* *f*

B. Cl. *f*

Bsn. 1, 2 *f* *mf* *mp* *f*

Cbsn. *f*

Hn. 1, 2 *f* 159

Hn. 3, 4 *f*

Tpt. 1, 2 *f* *a2*

Tpt. 3

Tbn. 1, 2 *f*

B. Tbn./Tba. *f*

Mnb. 159 *f*

Nyb. *f*

Cym.

Gwt. *f*

W.B.

181

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn/Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

f

mp

f

mp

f

mp

f

f

mp

f

a2

178

178

This page of the musical score contains the following instruments and parts:

- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- B. Tbn./Tba.
- Mnb.
- Nyb.
- Cym.
- Gwt.
- W.B.

The score includes dynamic markings such as *mp*, *f*, and *p*, and rehearsal marks 189, 178, and 195.

198

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

p *mf* *ff* *f* *ff*

207

Fl. 1,2

Picc.

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

211

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn./Tba.

211

Mnb.

Nyb.

Cym.

Gwt.

W.B.

p

ff

p

p

215

Fl. 1, 2 *ff*

Picc. *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

321

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn./Tba. *ff*

321

Mnb. *ff*

Nyb. *ff*

Cym. *f*

Gwt. *ff*

W.B. *ff*

224

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

230

230

230

p *ff*

p *f*

p *ff*

233

234

Fl. 1, 2 *ff*

Picc. *ff*

Ob. 1, 2 *ff* *a2*

Eng. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *a2* *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn./Tba. *ff*

Mnb. 234

Nyb. *ff*

Cym. *ff*

Gwt. *ff*

W.B. *ff*

242

Fl. 1, 2 *p* *f* *f*

Picc. *p* *f* *f*

Ob. 1, 2 *p* *f* *f*

Eng. Hn. *p* *f* *f*

Cl. 1, 2 *p* *f* *f*

B. Cl. *p* *f* *f*

Bsn. 1, 2 *p* *f* *f*

Cbsn. *p* *f* *f*

244

Hn. 1, 2 *p* *f* *f*

Hn. 3, 4 *p* *f* *f*

Tpt. 1, 2 *p* *f* *f*

Tpt. 3 *p* *f* *f*

Tbn. 1, 2 *p* *f* *f*

B. Tbn/ Tba. *p* *f* *f*

244

Mnb. *mf* *f*

Nyb. *mf* *f*

Cym. *mf* *f*

Gwt.

W.B.

with sad regret $\text{♩} = 71$

251

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

254

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

254

Mnb.

Nyb.

Cym.

Gwt.

W.B.

mp *mf* *p* *mp*

mp *mf* *p* *mp*

mp *mf* *p* *mp*

mp *mf* *p* *mp*

mp *mf* *p* *mp*

mp *mf* *p* *mp*

mf

mf *a2*

mf *a2*

mf

mf

[illegible]

270

Fl. 1, 2 *f* *mp* *f*

Picc.

Ob. 1, 2 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1, 2 *f* *mp* *f*

B. Cl.

Bsn. 1, 2 *mp* *mp* *mf* *f*

Cbsn.

Hn. 1, 2 *mp* *mp* *mf*

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

290 *a2*

Fl. 1, 2 *mp*

Picc. *mp*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *mp* *mp* *mf* *cresc.* *f*

Cbsn.

Hn. 1, 2 *mp* *mp* *mf* *cresc.* *f*

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn/Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

301

Fl. 1, 2 *ff*

Picc. *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

301

Hn. 1, 2 *ff* *a2*

Hn. 3, 4 *ff* *a2*

Tpt. 1, 2 *ff* *a2*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn./Tba. *ff*

301

Mnb. *ff*

Nyb. *ff*

Cym. *ff*

Gwt. *ff*

W.B.

309

Fl. 1,2

Picc.

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn/Tba.

Mnb.

Nyb.

Cym.

Gwl.

W.B.

mf

ff

a2

[illegible]

325

Fl. 1, 2

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Mnb.

Nyb.

Cym.

Gwt.

W.B.

tr

a2

ff

Detailed description: This page of a musical score covers measures 325 through 332. The instrumentation includes woodwinds (Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone/Euphonium), and percussion (Mimbanza, Nyablon, Conga, Gweri, and West African Drum). The score is written in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measures 325-332 show a complex orchestration with various melodic and harmonic lines. Notable markings include a trill (tr) in the Piccolo part at measure 328, a second octave marking (a2) in the Trombone 1 & 2 part at measure 329, and a fortissimo (ff) marking in the Nyablon part at measure 330. The percussion parts feature rhythmic patterns, including a steady eighth-note accompaniment for the Gweri and Conga, and more complex syncopated rhythms for the Mimbanza and Nyablon.

[illegible]

[illegible]